

THE LITTLE THEATRE

OF SUMTER

IN COOPERATION WITH

THE IRIS FESTIVAL, INC.

presents

"See How They Run"

by

Philip King

Edmunds High School Auditorium

May 19th & 20th, 1952



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"SEE HOW THEY RUN"

by
Philip King

JAMES MOOS, DIRECTOR

Scenery Designed and Executed by John Ohler

CAST

(In Order of Appearance)

Ida.....	Marilyn Ohler
Miss Skillon.....	Ann Withers, Carrifay Mount
The Rev. Lionel Toop.....	Bob Jolly
Penelope Toop.....	Wanda Oxner
Cpl. Clive Winton.....	Jerry Eton
The Intruder.....	Ferrell King
The Bishop of Lax.....	Bill Hirshberg
The Rev. Arthur Humphrey.....	Bruce Feazell
Sergeant Towers.....	Jack Priest

TECHNICAL STAFF

Technical Director.....	Jack Priest
Prompter.....	Phelps Bultman
Properties.....	Julian Levy
Costumes.....	Lydia Hirshberg, Carmina Oxner
Lighting.....	Fred Beck
Make-Up.....	Nancy Sanders, Betty Wattenbarger Margaret McKeown, Margaret Jennings
Sound Effects.....	Lockwood Watkins
Program Layout.....	Mike Karvelas

Furniture Courtesy of Maxwell Brothers & Blackwell

SYNOPSIS OF SCENES

The entire action takes place in the hall at the vicarage, Merton-Cum-Middlewick.

Act One: An afternoon in September
Intermission—Five Minutes

Act Two: The same night
Intermission—Fifteen Minutes

Act Three: A few minutes later

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THANK YOU

To all the persons who have given so many hours of sincere effort to this theatre whose purpose is to furnish recreation and to bring the cultural experiences of the drama to our city.

To the local businessmen for the loan of properties, furniture, vehicles, and for financial support through advertising in programs.

To the patrons and members for the reception of the plays and support of the theatre, for without an audience there would not be a theatre.

To the Board and principals of the city schools for the use of school auditoriums and to the Coca-Cola Bottling Company for the use of the Community Room for the presentation of plays.



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Who's Who In The Cast

(Continued)

WANDA OXNER—(Penelope) needs no introduction to local audiences. As Claudia, Mrs. Cratchit, a Can-Can Cutie, and Sybil (in *Private Lives*) she convinced us of her talent. Just lately, she was signed by the Lost Colony to appear as Dame Coleman for the coming season.



JERRY ETON—came around to lend a hand as soon as he heard about our theater. This is his first role with us but his training and experience include both stage and radio. His role as Clive demands the stamina of an acrobat as well as live-wire dramatic ability.



BILL HIRSHBERG—came to tryouts for the second production that we gave and he's been working ever since either on or behind stage. He plays the Bishop of Lax and we think this tops his previous performances.



FERRELL KING—is another first timer making a good start. He is the villain, but in this play, even the villain gets his share of laughs especially when he turns in a convincing job as Ferrell does.



BRUCE FEAZELL—comes to Sumter with professional stock and college training behind him. His small part of Humphrey is a piece of perfection and we're looking forward already to seeing him often on stage.



JACK PRIEST—(Sergeant Towers) claims backstage as his forte. Jack has acted with the Thomas Wood Steven's Shakespearean Company, danced in the Metropolitan ballet, and served as technical director of the Dallas Little Theatre.

WHO'S WHO IN THE CAST

MARILYN OHLER—stepped into a big role for her first one. That's all right. She has a natural ease and a flair for comedy with which she carries off the part of Ida like a trouper.



ANN WITHERS—is an experienced actress of the non-professional stage as well as a professional radio performer. She made a hit last year in **Private Lives** and now with the same energy, she displays her versatility in handling "Miss Skillon."



CARRIFAY MOUNT—who alternates with Ann in the role of Miss Skillon, will be long remembered for her fine performance in **The Twelve Pound Look**. Carrifay is a veteran of both university and civic theater; among the latter, The Pasadena Playhouse was fortunate to have her act with their group for a short time.



BOB JOLLY—makes his debut before the footlights as Lionel. Bob has done considerable work in radio, until recently announcing for WFIG. He does so well in his first role, we hope he comes out for many more productions.

(Continued on next page)

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Miss Priscilla Shaw

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The Little Theatre of Sumter

CIVIC ASSET

It is time for the Little Theatre of Sumter to take a good long look in the mirror to see its countless grand accomplishments instead of viewing only its mistakes.

Check with any Little Theatre group throughout the nation and you will find that the Sumter Little Theatre, at this period, is suffering from nothing more alarming than growing pains.

There is today a far greater need of and a far greater work for the Little Theatre to do in these restless times when people in all walks of life are avidly seeking an outlet for self expression, creating a place for newcomers who are eagerly awaiting an opportunity to express themselves in acting, directing, producing, technical, executive or any of the varied phases of work that only the Little Theatre can offer.

The Little Theatre has never tried to make money for itself. Its sole aim and hope has been to be self sustaining with everything on the black side of the ledger put right back into production.

The Little Theatre, with two years presentation of the Historical Pageant, has laid the cornerstone for a South Carolina State Pageant, and has won the acclaim and praise of all of Sumter and recognition throughout the entire state.

It has presented to Sumter some of the best in drama and the most popular and current in comedies, whose names read like the theatre page of the New York Times:

"PRIVATE LIVES"

"A CHRISTMAS CAROL"

"SAINT JOAN"

"BLYTHE SPIRIT"

"THE MAN WHO CAME TO DINNER"

"ARSENIC & OLD LACE"

"LIFE WITH FATHER"

"NIGHT MUST FALL"

"CLAUDIA"

"HARVEY"

It assists the participants in poise, speech and self assurance, furnishes a free loan center for lighting equipment, costumes and properties for church and school plays and pageants, assists in charitable drives, furnishes a recreational outlet for Shaw Field personnel as well as our local people, and last, but far from least, it enriches the name of Sumter in the surrounding area by taking the plays to the smaller towns which do not have the facilities for a little theatre nor the finances for touring companies.

The Little Theatre is a public, civic and non-profit organization. The work is performed by Mr. John Citizen. The pleasures and excitement of the presentations are shared by the people producing them and by the audience for whom it is produced. We would like for you to participate, not only as a member of the audience, but in any phase in which your talents direct you. There is so much besides acting which is necessary to make your Little Theatre a real civic asset and a pride to Sumter.

Jack Priest

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EPILOGUE

The performances of "See How They Run" bring down the curtain on the last regular play of the 1951-52 season of the Sumter Little Theatre.

This year more than 200 persons have participated one or more times in 11 performances, either as cast or crew or both. These 200 persons represent 10,000 man hours expended in the production of five plays.

The actors themselves have accounted for half of these hours in memorizing lines, attending rehearsals and acting. Forty-six actors have made their debut on the local boards this season; five have appeared in two plays; seven have been seen in three different plays and one has acted in all five plays of the season.

The production crew has spent 3,500 hours in building an early American living room, bringing Mr. Dickens' book to life, furnishing a Parisian flat, constructing a Vicarage, ringing telephones, stringing lights, creating make-up, sewing Gay Nineties costumes and gathering everything from flower sprinklers to an oversized hen egg.

Not all has been hard work, by any means. The satisfaction derived from exerting effort for a community project, the fun of rehearsals and cast parties have all contributed much pleasure to the volunteer workers.

Figures cited above do not include all of the standing committees such as publicity, box office, ushers, play-reading, program, membership. Nor do they include the hours spent by the Board of Directors and officers in planning, organization and bookkeeping.

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NEXT SEASON

The 1952-53 membership drive formally opens the first Monday in June—June 2nd—but those members of the Sumter Little Theatre who wish to purchase their memberships in advance may do so tonight. A committee will make these memberships available in the lobby of this auditorium during the second intermission. The prices will be as follows: Individual membership, \$5.00; a couple, \$9.00; sustaining, \$15.00; patron, \$25.00.

Membership will entitle the ticket-holder not only to attend (or participate actively) in a number of regular plays but to attend and benefit from several other projects now being planned: workshop demonstrations, coaching sessions, technical instruction in make-up, costumes, lighting and scenery.

The first play of the new season will be W. Somerset Maugham's "The Letter," based on one of the author-playwright's short stories. This drama was first produced on the stage in 1927 at the Playhouse Theatre in London. It was filmed as a movie in 1929 with the stage star, Jeanne Eagels, in the lead, and again in 1940, this time with Bette Davis as star.

What would you like to see next season? This theatre is **yours**—so please indicate which of the following plays you would enjoy seeing next season. If you do not see one you like, write in your own choice in the space provided. Leave this page at the door as you leave.

- () "The Little Foxes" by Lillian Hellman
 - () "Romeo And Juliet" by William Shakespeare
 - () "Peter Pan" by James M. Barrie
 - () "Ah! Wilderness" by Eugene O'Neill
 - () "Seven Keys To Baldpate" by George M. Cohan
 - () "The Male Animal" by James Thurber and Elliott Nugent
 - () "The Lady's Not For Burning" by Christopher Frye
 - () "Angel Street" by Patrick Hamilton
 - () "Idiot's Delight" by Robert E. Sherwood
 - () "Golden Boy" by Clifford Odets
 - () "The Women" by Clare Boothe
 - () _____
-

After the Play

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